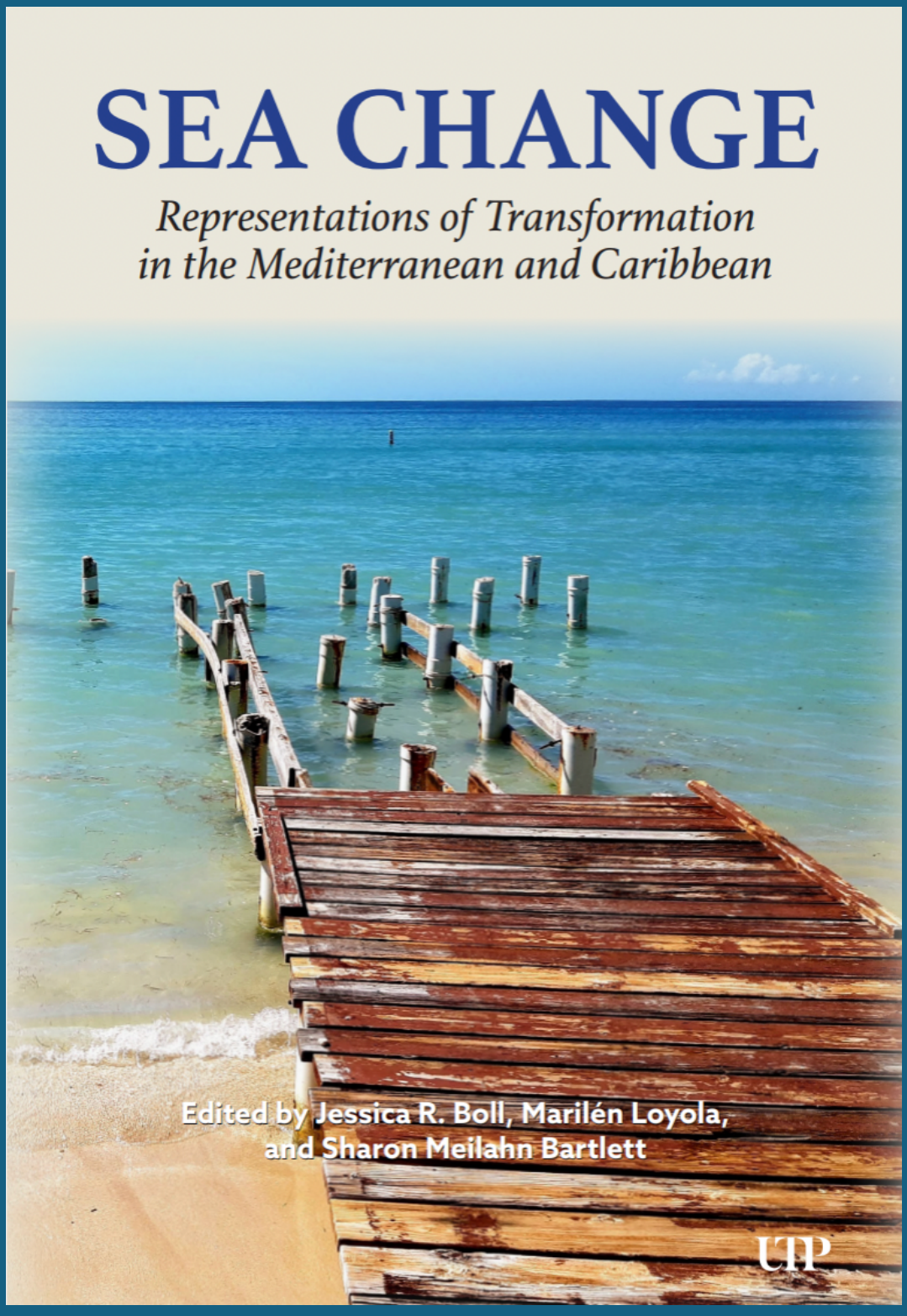
PEDAGOGICAL RESOURCES



Sea Change: Representations of Transformation in the Mediterranean and Caribbean
Pedagogical Resources

Welcome to the open-access, pedagogical resource guide for *Sea Change: Representations of Transformation in the Mediterranean and Caribbean* (U of Toronto P, 2026). We appreciate your interest in the volume and encourage you to reach out to us with any questions, concerns, or ideas for further research and collaboration.

With sincere gratitude,

Jessica R. Boll, Marilén Loyola, and Sharon Meilahn Bartlett

As we note in our introduction, the term "sea change" originated in Shakespeare's *The Tempest* (Act I, scene ii, line 480; ca. 1610) in reference to a change conditioned by the sea. In its contemporary usage, "sea change" signals extensive transformation or a pronounced paradigm shift that alters a community. Although change is, ironically, one of the few constants of the human condition, recent years seem particularly turbulent in terms of political upheaval, ecological shifts, and technological advances. The global pandemic, racial tensions, and economic instability have served to further unsettle the status quo, causing many to reconsider prior assumptions and make significant adjustments to their daily lives.

In response to such dynamic circumstances, the essays in *Sea Change* explore the concept of change through the examination of cultural texts that represent transformation in the Mediterranean and Caribbean regions. Bringing together these two locales underscores their many associations and commonalities, emphasizing their transatlantic linkages in the twentieth and twenty-first centuries. Contributors reflect on evolving human experiences and investigate them through multiple critical lenses, including corporal, environmental, and (infra)structural analyses, among others. Featuring diverse forms of expression – from foodways to film, poetry to puppet shows – the studies in this volume capture the complexities of change while pointing to new lines of interdisciplinary inquiry in the humanities.

Economic, geopolitical, and environmental struggles experienced globally have led to profound changes to Mediterranean and Caribbean societies, and it is these changes that are the focus of *Sea Change*. The authors examine the ways in which shifting conditions and circumstances affect lived experiences. Some chapters explore creative solutions to the region's security, unemployment, and energy concerns, while others connect coastal initiatives, industries, and tourism. Several contributions consider the critical issue of migration, exposing both the adversities faced by those forced to leave their homes and the problematic, xenophobic responses of those who receive them. Collectively, the chapters of *Sea Change* position themselves as transnational and transcultural studies that make a convincing case for how representations of transformation problematize past and present presumptions.

We hope that the following pedagogical resource material will help you and your students delve more deeply into the important issues affecting Mediterranean and Caribbean populations and the land and seas that surround them. We invite you to dive in![1]

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[1] This introduction is excerpted from our introduction to the volume *Sea Change: Representations of Transformation in the Mediterranean and Caribbean* (2026, University of Toronto Press), edited by Jessica Boll, Marilén Loyola, and Sharon Meilahn Bartlett.

Table of Contents. The following Table of Contents reflects the order of contributions in *Sea Change* as well as how we have organized the following pedagogical resource material, which includes four elements for each chapter: 1) key words, people, places, events, and concepts; 2) pre-reading questions; 3) comprehension questions; and 4) discussion/essay questions.

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Pedagogical Resources by Chapter

Part I: Mapping Mediterranean Meanings & Movement

1. Recurrent Archival References: Challenging Historical Innovation with *Operation Sunken Sea* by Heba Y. Amin by Amanda Tavares

A. Key words, people, places, events, and concepts:

1. imperial violence
2. Edouard Glissant
3. Ariella Aïsha Azoulay
4. Heba Y. Amin
5. archive
6. performativity
7. plagiarism
8. archipelago

B. Pre-reading questions:

1. How can historical and archival research inform the creation of works of art and shape the impact these can have on viewers? Under what conditions do you think it would be essential for a particular historical context to inform a work of art? Can you think of specific examples?

2. In general, references to plagiarism in art are negative, typically suggesting a lack of artistic integrity. However, art often also relies on appropriation, rewriting, assemblages and even parody. What makes these artistic strategies different? Can you think of ways in which plagiarism can be a positive, productive element in the creative process? If so, to what end?

C. Comprehension questions:

1. How does Tavares distinguish between writer Édouard Glissant and visual cultures theorist Ariella Aïsha Azoulay in terms of their approaches to the study of change? How are these distinctions relevant to Tavares's analysis?

2. Explain how Amin plays with the narration of history in the installation *Operation Sunken Sea*.

3. In her analysis, Tavares describes the effect of *Operation Sunken Sea* on the spectator. How does the author relate the spectator's experience to Amin's artistic approach?

4. What is the role of recorded political speeches in the *Operation Sunken Sea* installation?

5. According to Tavares, *Operation Sunken Sea* "legitimizes fiction as a valid form of evidence alongside documentary and historical materials" (p.40). What are the implications and effects of this use of fiction, according to the author?

6. Tavares mentions potentiality, performativity, and positionality as key elements of Amin's work. Explain the role of each in *Operation Sunken Sea*.

7. Amin performs as a dictator in *Operation Sunken Sea*. According to Tavares, why is this performance key to how Amin seeks to address threats to democracy such as violence, authoritarianism, and imperialism?

8. How does Tavares explain the meaning of the title *Operation Sunken Sea* (p. 46)?

D. Discussion/Essay questions:

1. How do you see the relationship between art, politics, and how society conceives of the past? Using Tavares's analysis of *Operation Sunken Sea* as a starting point, think of at least one example of a performance or work of art that has been instrumental in societal change, innovation, and transformation. What are the factors that have impacted the public's reaction and response to the artwork, and how has change emerged as a result of this?

2. How does the concept of "archipelagic thinking" relate to the following line in which Tavares discusses Amin's installation: "This is why the artist can somehow present a cohesive archival form that groups together such disparate episodes: what she is looking for is not a chronological, progressive view of infrastructural projects in the Mediterranean, but the overarching systems, arguments, and ideologies that allow(ed) megalomania to be repeatedly produced and accepted on a global scale over the last 150 years" (p. 38)? How does Amin achieve this artistic effect? What is Amin's ultimate goal? To what extent do you think this is an effective strategy for ensuring that art impacts society in meaningful and lasting ways?

2. Food for Thought: Culinary and Cultural Transformation in *El próximo Oriente*

by Jessica Boll

A. Key words, people, places, events, and concepts:

1. foodways
2. foodscape
3. *halal* vs. *haram* food practices
4. Islamic law
5. Fernando Colomo
6. Bangladesh
7. the Lavapiés neighborhood of Madrid, Spain
8. Ramadan
9. hybridity
10. interculturality
11. gastronationalism

B. Pre-reading questions:

1. What is the relationship between cultural heritage and food traditions in your local community or among your friends and family members? To what extent can this relationship lead to celebrations of identity or conflicts surrounding how communities and individuals express themselves?

2. Think of examples in which specific marginalized or immigrant communities are vilified within a larger society due to their cultural traditions and practices. In your view, what are some ways in which those in dominant and marginalized groups can counter negative reactions to cultural, religious, and/or linguistic differences?

C. Comprehension questions:

1. How does Boll establish the importance of food culture in contemporary Spain? In her introduction to this topic, what does she argue is missing from the popular history of Spain's contemporary food scene?

2. Boll suggests that *halal* food culture and practices in Spain face significant obstacles in the context of Spain's mainstream food culture. How so? What impact does she suggest this has on Muslim immigrant communities in Spain today?

3. How does Boll indicate that Fernando Colomo's 2006 film *El próximo Oriente* addresses Spain's "transitioning foodscape" and the politics of *halal* food culture and spaces?

4. According to Boll, what specific elements in the film's opening credits paint Madrid as a cosmopolitan space? How do you think this montage might prime the viewer for the topics the film addresses?

5. How does the opening interaction between Caín, Shakr, and his daughter Aisha establish the tenor of future generational, gender-based, and/or ethnic conflicts in the film?

6. Boll argues that the character of Caín undergoes a "multidimensional metamorphosis" (p. 51) throughout the film. What is the evidence in Boll's analysis that supports this assertion?

7. Explain the transformations that the restaurant undergoes throughout the film as the family struggles to keep the business from closing. What are the implications of these changes for the family and for the neighborhood? In your view, what does this say about the possibilities for local immigrant businesses in a city like Madrid and, more broadly, for Muslim immigrant communities throughout Spain?

8. How does Boll explain the symbolism of the names Caín, Abel, and Adán? What does she argue this says about Colomo's approach to the subject matter in the film?

9. Examine Boll's argument regarding how restaurants function as both private and public spaces. How does Colomo use the space of the restaurant in the film to exemplify this dynamic role?

10. Explain the inverse relationship that Boll establishes between the butcher shop and the restaurant and how the transformation of these relates to Caín's private kitchen. What are the implications of this for her argument regarding intercultural relations in Spain and the role(s) of foodscapes and foodways in particular?

D. Discussion/Essay questions:

1. Boll's analysis of *El próximo Oriente* is based upon the idea that foodways and their corresponding practices (not eating pork nor consuming alcohol, in the case of *halal)* and food spaces (including private kitchens, restaurants, and butcher shops) are dynamic and constantly transforming. How does Colomo's film engage with the idea of immigrants being agents, rather

than mere subjects, of these changes? Consider examples of this in your own communities and develop a comparison that looks at instances and outcomes similar to or notably different from those in the film.

2. Identify three factors that contribute to the changes seen in the film *El próximo Oriente* with regard to expressions of identities through food. Do you see these factors as universal or are they particular to Spain and its immigrant communities? In your analysis, be sure to cite specific examples from the film and from your comparative research on different cultural contexts globally.

3. Routes of Cinematic Memories in the Mediterranean: A View of Rosi's *Fire at Sea* and Crialese's *Terraferma* by Elena Festa

A. Key words, people, places, events, and concepts:

1. *lieu de mémoire*
2. Astrid Erll's concept of "traveling memories"
3. migratory flows
4. documentary film
5. refugee
6. xenophobia and anti-immigrant sentiment
7. creolization
8. bio-politics
9. the "containerization" of refugees
10. the genre of *docufiction engagé*

B. Pre-reading questions:

1. What are some specific examples of how migrants and experiences of immigration are represented in film and in the media? What is the impact of these different representations?

2. How would you characterize the relationship between memory and migration? Specifically, how important is memory in experiences of migration? Why? Be sure to cite specific examples.

3. Think of a documentary film and a fictional film that address the same topic. What would you say are the different strategies used by the filmmakers in each case? To what extent do these different strategies have more to do with the topic they address or with the different film genres they pertain to?

C. Comprehension questions:

1. Explain how Festa distinguishes between Pierre Nora's concept of a *lieu de mémoire* and Astrid Erll's idea of *travelling memories*. How are these concepts useful in the analysis of the "multidimensionality of memory" in the context of migration?

2. What does Festa suggest that the films *Fuocommare* (translated as *Fire at* Sea; 2016, dir. Gianfranco Rosi) and the drama *Terraferma* (2011, dir. Emanuele Crialese) do differently in terms of how they represent immigrants in the context of Italy, Libya, and the Mediterranean generally?

3. Festa depicts the Mediterranean in terms of migratory flows, trans- and post-colonial structures, and diasporic dissemination, both symbolically and practically. Identify at least three instances in Festa's analysis that exemplify (any combination of) these different aspects. Briefly explain how they do so.

4. Elaborate on what Festa describes as the "oblique point of view" that director Gianfranco Rosi adopts in *Fire at Sea*. According to Festa, what does this point of view consist of in the film and what is its effect in the film and on viewers?

5. Festa's analysis emphasizes the role of the twelve-year-old boy Samuele in *Fire at Sea* as the "embodiment of the travelling memories" (p. 72). In your own words, explain what the author means by this. Mention at least two specific examples from the film in your response.

6. According to Festa, how does the connection between the migrants and the population of Lampedusa function in *Fire at Sea*?

7. Festa analyses the boat in Crialese's *Terraferma* as symbolic of "travelling memories that intersect in the Mediterranean" (p. 74). What are two specific examples of how the boat symbolically exemplifies this theory?

8. What is the argument that Festa makes regarding the contrast between tourists and immigrants in *Terraferma*? What are two examples cited by the author to illustrate this?

9. Explain the relationship between the two female characters, Giulietta and Sara, in terms of Festa's argument regarding *Terraferma*.

D. Discussion/Essay questions:

1. Festa argues that the documentary *Fuocommare* and the drama *Terraferma* try to shift the representation of migration from anti-immigrant, racialized hostilities, and nationalist discourses to the idea of mutual understanding and solidarity. Considering the physical, emotional, cultural, and political challenges facing immigrants worldwide, how can films such as these have a lasting, meaningful impact that transforms how people perceive and treat the immigrants in their midst?

2. Festa's essay explores the often-conflictive dynamic between the Global North and the Global South both in terms of migration across the Mediterranean and internal dynamics between the northern and southern parts of Italy. How do you see the engagement between these regions in the films that Festa analyzes? To what extent do you see this in other parts of the world or with respect to where you live? What implications does designating regions and populations into groupings such as the Global North and Global South have for those who migrate between these regions?

4. *La Chanson de Roland* in Sicily: Muslim "Saracens" in Puppet Shows and Epic Performances by Sherine Hafez

A. Key words, people, places, events, and concepts:

1. Catania, Sicily, Italy
2. *La Chanson de Roland*
3. cultural patrimony
4. UNESCO
5. *chanson de geste*
6. Muslim Saracens
7. interculturality
8. material culture
9. paladin knights
10. collective imagination
11. the "other" and othering
12. Charlemagne
13. Arab history
14. Arab/European cultural interconnections

B. Pre-reading questions:

1. Think of at least two different puppet shows you've seen throughout your life. What are the common objects and topics you usually associate with puppet shows? Are puppet shows generally directed at a particular kind of audience? In your opinion, why might this be the case?

2. What is the impact of popular performances such as puppet shows on audience members? Why would historical recreation and reenactment be particularly striking in the form of a puppet show? Think of a few examples of this from your own experiences or from popular culture, movies, etc.

C. Comprehension questions:

1. Hafez bases her study on anthropological research that she conducted in Sicily between 2021 and 2023. What are some details she provides in her introduction that point to the anthropological method of investigation? How does she state she will combine this with historical and literary research and analysis?

2. The author provides a brief synopsis of the story that *La Chanson de Roland* tells regarding Muslim-Christian relations. What is the role of chivalry in these tales? Who are the main actors/players in the story and what is the outcome, according to Hafez?

3. In your own words, explain what Hafez means when she writes that "Muslim 'Saracens' represent a central trope in the poem, which establishes the iconographic contours of the Muslim 'other' in material culture and epic performances in Sicily" (p. 86). What is a trope and how does it function in literature/performance? What does Hafez mean by the Muslim "other"?

4. According to Hafez, what is the importance of Sicily's history with Arab and Islamic cultures in understanding contemporary Muslim-Christian relations and the migration of Muslims and Arabs to Sicily in particular?

5. What does Hafez explain regarding the modern use of the word "*Saracen*" in Sicily today? In the author's analysis, what are the implications of the transformation in the word's usage? What does she suggest is the role of stereotypes and the "collective imagination" in the use of the word?

6. Hafez establishes a relationship between the emotional reactions of audience members to the performances and the effect of these reactions on audience perceptions of Christians vs. Muslims. Explain this relationship in your own words.

7. How was the identity of the "Frank" related to the identity of Christian Europeans? According to Hafez, how did this connection play out in *La Chanson*?

8. How does Hafez explain the representation of good and evil in the puppets of the *Opera dei Pupi*?

9. Describe the role of the Hafez as the participant observer in the family workshop. How does she interact with the puppeteers who guide her visit? In what ways is this important to her analysis?

10. In your own words, what does Hafez mean when she refers to "the stereotypes of 'the other'" in her conclusion (p. 100)? Which examples from her chapter is she referring to specifically? Do you agree with her argument? Explain your response.

D. Discussion/Essay questions:

1. Hafez's study of modern-day puppet performances of *La Chanson de Roland* points to the relationship between history and fiction and the value of revisiting history-themed literary works to understand the present. What are the differences between analysing primary manuscripts and sources as a historian and examining literary works and performances to understand history? In your response, consider other examples of these differences from your own research or personal experiences and compare them to those in Hafez's analyses.

2. Hafez cites the scholar Norman Daniel, who wrote in his book *Heroes and Saracens* that during this period in history, "'the intellectuals of Europe (generally) saw differences between Muslims and Christians that were not there, and missed resemblances that were.'"[2] What does this tell you about the historian's point of view in historical interpretation and analysis?

[2] Daniel, *Heroes and Saracens*, 16.

5. Rituals of the Managed Environment: Blue Flag Beachscapes and the Stewardship-Hospitality Complex by George Papamattheakis

A. Key words, people, places, events, and concepts:

1. Blue Flag
2. modern rituals
3. environmental management
4. stewardship-hospitality complex
5. performativity
6. coastal leisurescapes
7. biophysical & geophysical (biogeophysical) processes
8. environmental certification
9. vexillology
10. Emile Durkheim
11. cultural sociology
12. social science epistemology

B. Pre-reading questions:

1. How does tourism impact natural environments such as rain forests, beaches, lakes, glaciers, coral reefs, and rivers? What are some ethical considerations that come to mind when promoting what has been called "ecotourism"?

2. What do you understand by "biophysical" and "geophysical" processes? How do you think these might relate to cultural manifestations, expressions, and productions? Can you think of examples?

C. Comprehension questions:

1. In his introduction, the author relates hospitality to how coastal communities care for the environment. Explain this connection in your own words.

2. What is the relationship between tourism, tourism studies, and tourists that Papamattheakis establishes in his introduction? How do tourism studies compare to hospitality studies?

3. How does the author explain the impact of the Blue Flag in relation to environmental stewardship/protection and hospitality?

4. What is the importance of certification programs for environmental management in the fields of tourism and recreation, according to Papamattheakis? How is the Blue Flag a good example of this?

5. According to the author what are the costs entailed by the Blue Flag? What is the economic impact of these costs for local municipalities and smaller vs. luxury hotels?

6. What are at least three of the criteria that coasts must meet to be eligible for the Blue Flag? Of these, which are focused on environmental stewardship? According to the author, to what extent do these criteria benefit the local ecosystems and/or the local tourism industry? Discuss the implications of these criteria considering these factors.

7. Papamattheakis argues that the Blue Flag is "a cultural infrastructure more than it is an eco-material one" (p. 112). Explain this argument in terms of the performances and cultural productions that the author analyses throughout the chapter.

8. How does the author explain the shift in Blue Flag celebrations from routine to the more "sacred" realm, as he writes? Explain this shift in terms of the environmental and hopsitality-related concerns that Papamattheakis outlines in his chapter.

9. In analysing the meaning and function of the Blue Flag, the author connects it to other types of flags, including national or political flags. What does this say about the importance of the Blue Flag in local and national culture?

10. How does Papamattheakis define an "environmental community"? What is at least one example he uses to exemplify this concept?

11. Papamattheakis writes that the Blue Flag "establishes a certain understanding and relation to the environment" (p. 120-21). What does the author refer to and what is the evidence he uses to support this argument?

D. Discussion/Essay questions:

1. In his introduction, Papamattheakis refers to the space of the beach as "an eco-modern remaking of nature, carnival, and their amalgamation" (p. 107). In your own words, explain what the author means by this in the context of his study. What other examples can you think of in your own communities that are similar to the Blue Flag ritual celebrations that the author

describes in this chapter? What do these examples suggest about the importance of nature in cultural and national identities?

2. The author cites scholar Celine-Marie Pascale, who argues in favour of the social sciences turning from a reliance on natural science epistemologies to more qualitative, social epistemologies. Examine Papamattheakis's study for instances in which he demonstrates how humanistic or social epistemologies support his analysis of Blue Flag rituals/performances/celebrations. How does this approach allow for a more expansive and profound understanding of human-environment interactions? Can you think of ways in which you employ these different approaches in your own research or in your observations of your surroundings? How do these different approaches enrich our understanding of human culture and cultural transformation?

Part II: Charting Transatlantic & Caribbean Change

6. Visualizing the Voices of Migration in Javier de Isusi's Graphic Novel *Asylum*
by Marilén Loyola

A. Key words, people, places, events, and concepts:

1. graphic novel
2. asylum-seeking
3. the Spanish Civil War (1936-1939)
4. Emmanuel Levinas
5. interpellation
6. *dissensus*
7. Spain's Amnesty Law of 1977
8. *pacto del olvido*
9. Comisión Española de Ayuda al Refugiado (CEAR)
10. historical amnesia
11. xenophobia
12. cognitive engagement
13. dialogical

B. Pre-reading questions:

1. How do you differentiate the experience of reading a graphic novel from reading other types of texts? What is the relationship between words and images in a graphic novel? What are some artistic and narrative decisions graphic novelists must make in deciding how to represent their subject matter? As you discuss, think of specific graphic novels you've read and how they are different in these respects.

2. Consider some of the stories of migration and asylum-seeking that you've read about or experienced in your personal lives. Why might a graphic novel be a particularly effective way of telling these stories?

C. Comprehension questions:

1. What is the relationship between migration stories and ethics that Loyola establishes in her introduction. How do you think this will be relevant to her analysis of the graphic novel *Asylum* (2015) by Javier de Isusi?

2. The author introduces two different approaches to the concept of interpellation, citing philosophers Louis Althusser and Emmanuel Levinas. In your own words, explain this part of Loyola's argument and how she relates to the analysis of *Asylum*.

3. According to Jacques Rancière, in a true act of *dissensus,* the person's face must be seen and voice must be heard. Why would these factors be essential for an act of protest and agency to have its intended effect of disrupting and transforming society?

4. How does Loyola explain the history of Spain's transformation from a nation characterized by emigration to one of increasing immigration? Identify three factors that the author identifies as having contributed to this change.

5. What is the role of the Comisión Española de Ayuda al Refugiado (CEAR) in assisting refugees and asylum-seekers in Spain? Search the internet search for information about the organization's immigrant-serving activities and campaigns throughout the country. Then compare your findings with those of your classmates. What conclusions can you come to about the importance of this work in Spain?

6. What is the play on words that de Isusi introduces by depicting the character of Amatxi as living in an *asilo de ancianos,* an assisted living facility for the elderly? In Loyola's view, why is this connection important for Amatxi in particular?

7. According to Loyola, what are the parallels that de Isusi establishes between Amatxi's character as a fifteen-year-old in Otxandio in 1936 and Aina as a fifteen-year-old in Benin in 2012?

8. Why is Maialen's naïve approach to her grandmother's situation and the Bilbao apartment key to how the reader sees, reads, and understands the migration stories of Aina, Christopher, Sanza, and Imelda?

9. Explain the impact of the transitions between vignettes in the novel in which one character picks up the dialogical thread left by a different character in a different place and time. How is the repetition of words like "escape," exile," "hope," "abandonment," and "asylum" in the mouths of different characters critical to how de Isusi weaves the different stories together?

10. Analyse and compare the images of the immigrants throughout Loyola's chapter. In your own words, how would you say that these images "tell" the stories in *Asylum*? What role do these images play in the author's analysis?

11. De Isusi relates the twentieth-century Spanish Civil War context of Marina/Amatxi's life story to different aspects of the different migration stories in the novel that take place in the twenty-first century. In what ways is this connection important for understanding Spain's collective memory today?

12. Three of the migrants depicted in *Asylum* flee from different parts of Africa (Aina from Nigeria, Chirstopher from Kenya and Uganda, and Sanza from the Congo), while Imelda flees from Mexico. Each has a different reason for migrating, but all their stories have to do with fear. What are some important transnational and transatlantic parallels you see that link these stories and places to each other in ways that help us understand migration as a global phenomenon?

D. Discussion/Essay questions:

1. Review Loyola's discussion of the emergence of the graphic novel in Spain as particularly effective genre for representing issues related to migration and collective historical memory in Spain. What are specific examples from Loyola's study that exemplify how *Asylum* achieves this? Conduct some research into another graphic novel produced in Spain that addresses the issue of migration. What are some differences and similarities you see between *Asylum* and the novel you've chosen? In your analysis, be sure to address how words, images, and flow play into the novel's representation of migration as compared to how de Isusi accomplishes this in *Asylum*.

2. How do the different immigrant characters explain their reasons for fleeing the place(s) they had always called home? What ties their stories together? What distinguishes them from each other? Deriving from this, what would you say are three of the principal reasons people choose to migrate? What are some common threads you see between the migration stories represented in *Asylum* and those you have learned of through the news, your family's history, anecdotes you've heard, or other cultural productions such as films, paintings, sculptures, plays, etc.? What do these different stories and genres tell you about the experiences of migration?

7. TV Police Procedurals and Gender: Transformation in Italy and Cuba

by Barbara Pezzotti and Carlos Uxo

A. Key words, people, places, events, and concepts:

1. police procedurals
2. criminology/criminologist
3. Italian Communist Party (PCI)
4. Cuban Communist Party
5. Cuban Revolution of 1959
6. gender equality
7. "progressive moral fiction" (Gary Cavender and Nancy Jurik)
8. "justice provocateur" (Jane Aiken)
9. Radiotelevisione Italiana (RAI)
10. Cuban Broadcasting Institute
11. Ministerio del Interior (Ministry of the Interior) in Cuba
12. RTV Comercial

B. Pre-reading questions:

1. What are some television shows in which gender and expectations regarding gender roles play a significant part? Name at least three. What is the impact of these shows on viewers and how viewers perceive gender-related issues? To what extent do you think that a television show can change how someone thinks? How so?

2. Think of some national or cultural contexts in which political repression and censorship might play a role in how news stations report on current events or television stations produce their shows. How does this kind of influence affect what the population understands about its social norms and its identity as a nation?

C. Comprehension questions:

1. In their introduction, the authors describe two perspectives or debates regarding the relationship between TV shows, gender constructs, and crime fiction. Explain the role of criminologists Gray Cavender and Nancy Jurik in these debates.

2. How do the authors explain their focus on Cuba and Italy for their comparative analysis of police TV series? Are there other contexts or TV shoes that could be interesting to compare to the ones the authors analyse?

3. Explain how the concept of "progressive moral fiction" is helpful in understanding the TV series that the authors analyse in their chapter.

4. The authors centre their analysis of TV series around three areas: "the way the private lives of female officers are depicted, the types of crimes investigated, and the discussion of LGBTQ+ issues" (p. 162). What do you think makes this is an effective way to frame their argument?

5. How do the authors explain the rise in representations of female characters in Italy's crime fiction TV series in the twenty-first century? What does this tell you about female-centred issues or the foregrounding of female characters in crime fiction TV series?

6. Identify three ways the authors distinguish between Cuba and Italy. What are at least two characteristics that differentiate these two cultural/national contexts?

7. The authors note that the producers of the different TV series determine the series' success "in terms of the aims of their content, rather than their aesthetic or narrative value" (p.). Why do you think that the series' producers use these criteria over the "aesthetic or narrative value" of each cultural production?

8. Choose one of the shows produced in Italy referenced in this chapter. Then choose one made in Cuba that is analysed by the authors. Compare and contrast one of the following in the two shows you chose: the female character's role in the family and/or the precinct; the relative focus on the female character's romantic and/or sexual desire or preferences; or the differential emphasis on the female character's qualifications as a law enforcement officer. Considering this more narrowly focused comparison, what conclusions can you draw?

D. Discussion/Essay questions:

1. Pezzotti and Uxo's analysis is centred on Italy and Cuba as a way of understanding cultural norms and gender role transformation in the Mediterranean and Caribbean regions, respectively. Following this comparative framework, identify one other national/cultural

context (not Cuba or Italy) and TV series produced in each region (the Mediterranean and Caribbean) that you think could serve as similarly valuable to understand normative gender norms and dynamics. In your analysis, relate these to the topic of transformation and how it can be examined through cultural productions made in the Mediterranean and Caribbean. How do these other cases contribute to or challenge your understanding of gender norms in culturally more traditional or repressive societies?

2. How do Pezzotti and Uxo approach the topic of justice in their study? After reading their chapter, reflect on their research and synthesize their argument in your own words using specific examples. Then, identify at least two other examples of cultural productions, including TV series and other popular culture performances, that similarly speak to debates regarding values related to justice. How would you approach or analyse these works differently than how the authors do?

8. And Once More to the Sea: Afro-Transatlantic Poetics in *Boat People*

by Laura García García

A. Key words, people, places, events, and concepts:

1. "archipelagic thinking" (Édouard Glissant)
2. *The Repeating Island* by Antonio Benítez-Rojo
3. blue humanities
4. Mayra Santos-Febres
5. Boat People
6. diasporic flow
7. the Middle Passage
8. Derek Walcott
9. the Antilles
10. *yola*
11. Joseph Mallord William Turner's *Slave Ship*
12. Yemayá
13. Resistances

B. Pre-reading questions:

1. Thanks to atmospheric and other types of changes, the sea can range from tranquil and serene to violent and tumultuous. Can you think of other reasons for how and why the sea can be a place of peace as much as of conflict and trauma? Give specific examples in your response.

2. Think of your favourite poem. Do you remember how it sounds when you read it out loud? Does it have a specific rhyme or rhythm to it? If you've read it in the pages of a book or magazine, do you remember what the poem looked like on the page? How does a poem's meter, format, and the image of the poem on the page affect your experience of it?

C. Comprehension questions:

1. How does the author explain Édouard Glissant's concept of "archipelagic thinking"? What is your understanding of the "poetics of relation" from García García's explanation? Give an example.

2. What is the role of "repetition" in our understanding of Caribbean history and culture, according to the author?

3. The "blue humanities" are a relatively new field of study. How does García García explain changes in the field of "blue humanities" in relation to the importance of understanding the changing role of the sea in human history and culture?

4. For the author, Mayra Santos-Febres's book of poetry *Boat People* points to the topic of relationality and repetition in and beyond the Caribbean. Which populations and locations is García García referring to when she mentions diasporic Afro-Caribbean communities in this context?

5. What is the role of the Caribbean's colonial history and the Middle Passage in García García's analysis? In what ways does this history of violence and forced trauma frame your conception of the Atlantic Ocean and the Caribbean Sea?

6. According to the author, Derek Walcott's poem "The Sea is History" represents the sea as a sort of burial ground containing the bodies and memories of African slavery. Explain this representation of the sea in your own words and how García García connects it to *Boat People*.

7. How does the author integrate the analysis of visual art, such as J.M.W Turner's painting *Slave Ship,* and the visual element of poetry into her study of Santos-Febres's *Boat People*?

8. Explain how García García connects artist Carlos Martiel's *Mediterráneo* to the ways in which Santos-Febres represents the body in the context of the "colonial legacy of pain and resistance," as García García writes (p.). How does the visual image of this work in the text help you understand the poems in *Boat People*? Cite specific examples from the poems you select in your response.

D. Discussion/Essay questions:

1. The author uses visual art and the visual/textual image of different poems to support her argument about the relationship between bodies, violence, and the sea in her analysis of *Boat People*. In your own words, explain how García García makes these connections in her chapter. Use specific examples from text. Then select a specific poem and/or work of art that you think

speak to the body and the sea as interconnected "territories" continually responding to, performing, and embodying violence and trauma. Using García García's study as a model, analyse these works using a theoretical framework as a tool to help you understand these issues. Draw from fields such as anthropology, philosophy, cultural studies, history, etc. Be specific in your analysis.

2. García García's study demonstrates how history can help us understand the present and vice versa. The author's use of literary and artistic works underscores how cultural texts such as poetry and works of art can serve as a window into certain aspects of cultural and human history that may not be found in the (historical/official) archives, for example. In this context, identify a specific creative work that speaks to historical/cultural transformation through time in ways that primary, historical documents may not. Based on a close reading of the work you choose, develop an analysis of the connections between history and culture.

9. A Fractured Whole: Imagining Diasporic Encounters in *Praisesong for the Widow* and *Tar Baby* by Michèle S. Frank

A. Key words, people, places, events, and concepts:

1. cosmopolitanism
2. hybridity
3. Paul Gilroy's *The Black Atlantic*
4. diaspora studies / diasporic figures
5. Black diasporic subjectivity and unification
6. Paule Marshall
7. Toni Morrison
8. Afro-Caribbean and Black American identities
9. socioeconomic stratification
10. intra-racial relations
11. Martinique Patois
12. Cartagena, Colombia

B. Pre-reading questions:

1. Think of some ways that communities of similar ancestry who live in different parts of the world remain connected to each other. What links these populations despite the geographic and in some cases historical distance separating them? What are the challenges they might face to recognizing and celebrating their common identities?

2. Consider the legacies of colonialism in the Americas and in the Caribbean specifically in relation to racism, diaspora, hybridity, etc. How do you see this painful history continue to "live" in the present in communities throughout the Americas? What are the effects of this enduring legacy?

C. Comprehension questions:

1. How does Frank explain what constitutes the Black Atlantic? Consider what the author writes about the work of Paul Gilroy, among others, to support her explanation.

2. How does the author explain what a "diasporic figure" is? Can you think of a specific example from your own experiences and knowledge?

3. One of Frank's opening questions addresses the concept of a "Black transnational 'family'" in the context of the legacy of slavery and the role of the Middle Passage. What do you think Frank means by "family" here?

4. In her introduction to Toni Morrison's novel *Tar Baby,* Frank uses the term "cultural orphan" to describe the novel's protagonist. Explain what the author means by this.

5. How does a "shared heritage of enslavement" work differently for the main characters in each novel, according to Frank?

6. The author explores the representation of the Caribbean as it appears in the novel *Praisesong.* From Frank's perspective, is this a positive or negative representation? What are the implications of how the novel depicts the Caribbean, especially in relation to the cruise ship and tourism industries?

7. What is the role of cultural memory and notions of shared origins in Frank's argument regarding *Praisesong*?

8. Drawing from Paul Gilroy, Frank uses the concept of "diasporic intimacy" in her analysis of *Tar Baby.* Explain Frank's use of this term in relation to the changing relationships in the novel.

9. Frank argues that *Tar Baby* reinforces a discourse of "diasporic disconnection." What are three specific examples that Frank offers from the novel to support her argument? Why are these examples critical to how Frank determines that *Tar Baby'*s protagonist, Jadine, is a "diasporic orphan" (p. 223)? What are the implications of this in the context of Frank's chapter?

D. Discussion/Essay questions:

1. Frank frames this study through an oppositional lens of wholeness and fracture as a way of addressing the spectrum of Black diasporic identities. In your own words, explain what the author means by this. Using Frank's chapter as a model for a comparative analysis between two works of the same genre (in this case, two novels), identify two other cultural texts – for instance, two poems, two songs, two movies, two graphic novels, etc. – through which you can examine complex cultural identities using a similarly oppositional framework.

2. Examine Frank's argument about the racial, status-oriented, and linguistic politics that each protagonist engages in. Analyse those instances in each novel where these negotiations of

identity point to key transformations in how the ideal of Afro-Caribbean and/or Black diasporic unification conflict with notions of sameness or strangeness. Use specific examples in the development of your argument.

10. *Emergencia*: Cataclysm and Generation in "El recipiente / Tsunami"

by Sara Aponte-Olivieri

A. Key words, people, places, events, and concepts:

1. Alegría Rampante (musical group)
2. marginality/displacement
3. tsunami
4. cataclysm/cataclysmic
5. Spanish-American War
6. Foraker Act of 1900
7. Jones Act of 1917
8. *Estado Libre Asociado* (Commonwealth)
9. Luis Lloréns Torres (poet)
10. Aterciopelados (musical group)
11. Virgilio Dávila's *criollista* poetry
12. transcorporeality
13. Operation Bootstrap *(Operación Manos a la Obra)*, 1947

B. Pre-reading questions:

1. Think of a song whose lyrics address current events or issues you care about. In your own words, what is the song's message? What do you think was the goal of the song writer or artists who produced/performed the song? Cite specific lines from the song as evidence and support.

2. Natural disasters often reveal infrastructural, economic, and sociopolitical fractures, and other weaknesses related to the affected community or region. Identify one natural disaster as a case study that demonstrates how and why this can happen. Be specific in your response and in your examples.

3. Find and listen to an audio or video recording of the song "El recipiente / Tsunami" by the group Alegría Rampante. (If necessary, translate the lyrics of the song.) Briefly describe your first impression upon listening to it. Then read the opening paragraphs of Aponte-Olivieri's study. Does your first impression coincide with how she introduces the song? Explain.

C. Comprehension questions:

1. Explain what the author means by the song featuring "the sea as both a cataclysmic and a generative force." What evidence does Aponte-Olivieri provide to support this argument?

2. Why do you think it is important for the author to consider the song's lyrics as well as its video? What does the video demonstrate to listeners that the lyrics alone cannot?

3. How does Aponte-Olivieri explain the role of Puerto Rico's colonial and neocolonial history in our understanding of the island's current predicament? According to the author, what does this history have to do with the island's capability for responding to natural disasters like earthquakes?

4. Aponte-Olivieri refers to the song "El recipiente / Tsunami" as representing a "dual sea." How does she explain this concept using evidence from the song?

5. The author uses examples from *criollista* poetry, songs and works of art to explain the cultural connection between the land and the sea as a kind of "origin story" for the song "*El recipiente* / Tsunami." What are some transformations she notes about the representation of the land and the sea in Puerto Rican cultural expressions?

6. How does the author analyse the role of the emergency announcements featured in the song? What is the importance of this in the song and what does this indicate for her argument?

7. The author's argument rests on the idea of "El recipiente / Tsunami" including both cataclysmic and generative messaging. How does the author reconcile these two opposing forces in her analysis of the song?

D. Discussion/Essay questions:

1. Aponte-Olivieri emphasizes the role of the "*yo*/I" as a recipient in the song "*El recipiente* / Tsunami." How does the author explain the relationship between this "I" and the tsunami in the song? Considering this element of her analysis, what are some other cultural texts/ productions – for instance, a film, a graphic novel, spoken word poetry, or visual artwork -- that have emerged from earthquakes and hurricanes in the Caribbean and/or in Puerto Rico specifically? Find one example of a creative work in which you see a similar intersection of the sea, a devastating natural disaster, and the community's response. How would you elaborate an analysis using a framework similar to the one Aponte-Olivieri uses in her study, which emphasizes the role of subjectivity and agency in nature?

2. In the author's conclusion, she reiterates, citing scholar Yarimar Bonilla, the importance of the double meaning of the word "emergency" in Spanish to refer to both the generative capacity to emerge as well as to be in a chaotic state of emergency. In what ways is this dual concept useful in the study of Puerto Rican history and culture? To what extent can this concept be applied to the Caribbean as a whole? Explain using specific examples and/or a single case study that addresses any part of the Caribbean region.

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